The EDISON KINETOGRAM

VOL. 5 London Edition TRADE MARK Thomas A Edison May 1, 1912 No. 2

SCENE FROM

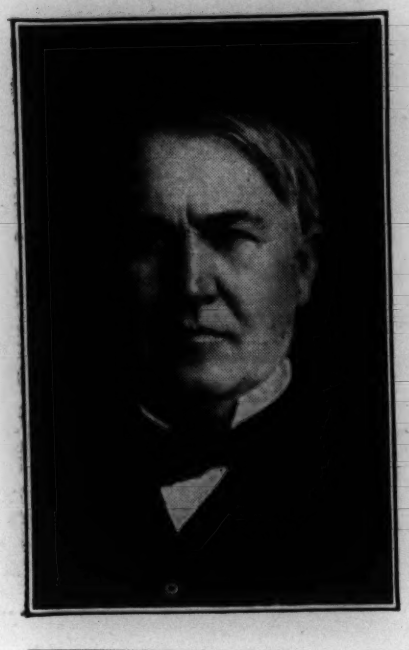
CHILDREN WHO LABOUR

FILM No. 6981

Released May 29th, 1912

EDISON FILMS TO BE RELEASED on May 15, 18, 22, 25 & 29, 1912

Vol. 5 MAY 1, 1912 No. 2



THOMAS A. EDISON, to whom the world owes the Moving Picture Idea.

Edison Kinetogram

A Semi-Monthly Bulletin of Moving Picture News, with the emphasis on Edison Films and Kinetoscopes.
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EDISON FILMS

Released between May 15th and 31st, 1912.

IT has been the good fortune of the Edison Company upon several occasions to prepare a film which would aid in the advancement of some great and good cause. "At the Threshold of Life," produced in co-operation with the U.S National Kindergarten Association, was such a film. Two others were "The Red Cross Seal" and "The Awakening of John Bond," under the auspices of the U.S. National Association for the Study and Prevention of Tuberculosis.

Our success in issuing these educational campaigning films has been so pronounced that we have been requested to produce a photo-play which would promote the already efficient work of the U.S. National Child Labour Committee. The film has been named 'Children Who Labour," and it sets forth an eloquent appeal for the miserable little tots who are compelled to labour, day after day, instead of enjoying the privileges of their more fortunate little brothers and sisters.

On film No. 6961 we show a very instructive series of pictures relative to the Life-Saving Corps of New York City.

"My Double and How He Undid Me," is a comedy far out of the ordinary.

"Tony's Oath of Vengeance" is an exceedingly strong dramatic story, splendidly played. It is sombre, yet wholesome, and will leave a strong impression.

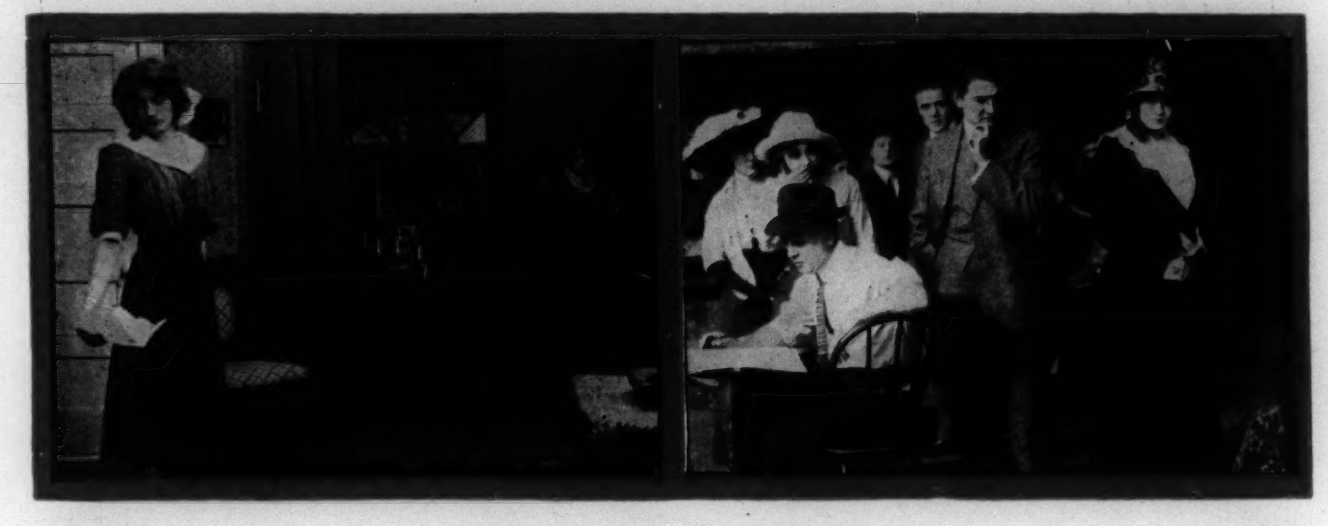
"Niagara Falls" receives full justice at the hands of the camera man for the first time in its long history; and this film, both because of the universal interest in its subject and because of its superior technical quality, will prove a strong drawing attraction.

Other films deserve special mention here, but lack of space permits only the assurance that they are absolutely up to Edison Standard.

Edison Release Days: Every Wednesday and Saturday

EDISON FILMS

To be released on **May 15th, 18th, 22nd, 25th & 29th, 1912**



His Daughter

By Bannister Merwin

(DRAMATIC)

Released May 15th, 1912

Film No. 6972 **Copyrighted, February, 1912** **Code, Vorhut** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

THOMPSON, keeper of a small confectionery shop ..... MARC McDERMOTT
HIS WIFE ..... MRS. WM. BECHTEL
NORA, his daughter ..... GERTRUDE McCOY
HARRY VALENTINE, a theatrical star ..... ROBERT CONNESS

WILLIAM THOMPSON keeps a small confectioner's store in a small town. He is blessed with a pretty daughter and cursed with a shrewish wife. At the start of the film play we see him disgusted by life with the latter and making up his mind to leave home. He shaves off his beard and slips away to New York, leaving his wife and daughter to shift for themselves as best they can. After some time he obtains a situation and finally becomes head waiter in one of the gay restaurants of the Great White Way.

As years slips by his daughter becomes stage-struck and when her mother's scolding becomes especially unbearable, she applies for a position with a travelling theatrical company. Harry Valentine, the manager, notes her pretty face and tries to take her from town with him, although he has no position in the company to offer her. This she declines, but when he later writes her that he will marry her if she will come to New York and will also place her on the stage, she decides to leave her mother and accept the offer. Of course, Valentine has no intention of marrying her, and when he meets her in New York, he takes her for a little supper at the restaurant before the suppositious wedding ceremony, and thus Thompson is brought face to face with his daughter. Knowing the kind of man she is with, he watches his opportunity to save her, his fatherly affection having suddenly become re-awakened. When Valentine writes to an actor friend and asks him to don a

(Continued on page 4.)

U.S. Volunteer Life-Saving Corps, New York City

(DESCRIPTIVE)

Released May 15th, 1912

Film No. 6961 **Copyrighted, January, 1912** **Code, Vorhanden** **Approx. Length, 430 feet**

AMONG New York's many municipal activities there is one whose importance is seldom realised by the average citizen—namely, the United States Life-saver's work. When we consider that the great city is almost completely surrounded by water, it is easy to understand that there are many lives saved annually, not a few of which would be sacrificed were it not for the fine work of this corps of heroes. Even the boot-blacks, whose stands are situated at the water front, form a trained division and are ready to respond at a moment's notice to a call for their services. A typical rescue of this division is shown in the film. During the progress of the picture we also see how young girls are taught to swim in the Municipal Baths, and how they are trained to do rescue work. We are shown the work of the Life Guards at Coney Island, and can well believe that, through their vigilance, many a bather is saved from the fatal effects of carelessness or over-confidence. In this connection views are shown at close range of different methods of rescue, showing how the drowning man is prevented from dragging his rescuer under water. The most interesting scenes, which close the picture, show the rescue work among the tide rips of Hell Gate. These are nothing short of spectacular and demonstrate the danger of the work and the coolness required on the part of the rescuers.

His Daughter

(*Continued from page 3.*)

minister's garb and come over and perform a fake ceremony, Thompson steps out, confronts the man, tells the girl who he is, and offers to take care of her. At first she is frightened by the apparent stranger, but when she sees the note Valentine had written she accepts her father's offer of protection, and they decide to go home.

In the meantime Mrs. Thompson has learned the lesson taught by the loss of these two members of her family and has decided that nagging does not pay. Consequently when they come upon her in the litle shop in the dead of night, her head upon her arms on the table, it is quite evident that the family re-union will result in some happiness in the future.

Posters for this subject will be issued.

The Little Delicatessen Store

(COMEDY)

Released May 15th, 1912

Film No. 6977 **Copyrighted, February, 1912** **Code, Vorkammer** **Approx. Length, 680 feet**

CAST OF CHARACTERS

MR. SWISSBURGER ..... WILLIAM WADSWORTH
MRS. SWISSBURGER ..... MRS. FRANCES HULETTE
THEIR DAUGHTER LENA ..... JEANIE McPHERSON
JAKIE SCHMIDT, the errand boy ..... EDWARD BOULDEN
CUSTOMERS ..... ALICE WASHBURN, YALE BOSS

THE owner of a little delicatessen store, Carl Swissburger, has a daughter Lena, in whom he sees a great future, fully expecting she will marry a rich man some day. But Lena is in love with Jakie Schmidt, her father's errand boy. When Mr. Swissburger makes this discovery he determines to get rid of Jakie as quickly as possible. This opportunity comes when Jakie accidently spills a glass of milk on one of his best customers. He is incontinently dismissed and warned never to enter the store again. Love's young dream, however, is not so easily crushed, for Lena and Jakie meet secretly and the courtship continues. The next afternoon Mr. Swissburger, in looking over the evening paper, reads an account of one Jake Schmidt who, having saved the life of millionaire Brown, is to become the beneficiary of a large legacy for his bravery. Mr. Swissburger regrets having treated Jakie so harshly and promptly writes him a letter asking him to come back and enclosing twenty dollars as a gift, after which he informs his daughter Lena that Jakie may return to his old job and that she may marry him if she so desires. Overjoyed at her rather's decision, Lena starts out at once to fetch her Jakie back to the fold.

But alas! Mr. Swissburger receives the following letter: "Mr. Swissburger,—I think you are mistaken. I am the Jake Schmidt who saved Mr. Brown's life, but I don't know you nor your Lena. Thanks, however, for the cash present. It comes in very handy. Schmidt." It now dawns upon Swissburger that he has blundered and the loss of the twenty dollars makes him rave like a madman. Just then poor little Jakie enters the store wreathed in smiles, but he is thrown out into the street in less time than it takes to tell.

This fetching little comedy also has the pranks of a mischievous boy deftly interwoven, creating no end of merriment.

Posters for this subject will be issued.

At the Point of the Sword

By Emmett Campbell Hall

(DRAMATIC)

Released May 18th, 1912

Film No. 6975 **Copyrighted, February, 1912** **Code, Vorjahr** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

FRANCOIS DE VILLARY, an outlaw.....WILLIAM RANDALL
A NOBLEMAN OF HIGH DEGREE.....CHARLES OGLE
EDITHA, his daughter.....LAURA SAWYER
GASTON, in love with Editha.....BENJAMIN F. WILSON
THE SUITOR SELECTED BY EDITHA'S FATHER.....RICHARD NEILL
THE PRIEST.....JAMES GORDON
A RETAINER.....CHARLES SUTTON
A SENTRY.....GUY HEDLUND
EDITHA'S MAID.....JESSIE McALLISTER

EDITHA, the daughter of a nobleman of great quality, is in love with a young count who is greatly despised by her worthy father, and in order that they may continue their courtship, the lovers secretly meet each fortnight in an old inn. Here they have a delightful meal and a quiet chat together, but upon one of these occasions they are surprised in the midst of their repast by the arrival of a company of soldiers who have just captured a famous outlaw and "gentleman of the road," Francois de Villary, who is bound and thrown roughly on the floor. Editha's sympathies are aroused by the cruel treatment of the outlaw, and she succeeds in permitting him to escape without being suspected herself, and consequently wins de Villary's undying gratitude.

Editha discovers, before again meeting her lover, that she will be forced to wed her father's choice, a nobleman sixty years of age. Her lover is sent for in order that he may aid her to escape this terrible marriage, but ere plans can be arranged for their future, they are discovered. A fight ensues, and Editha, at the risk of her life, succeeds in getting her lover away, and in consequence the irate father vows she shall wed at once the first who passes his castle door, the nobleman having stated that she is no fit match for him.

The first who passes by proves to be none other than the escaped outlaw and "gentleman of the road," and a series of romantic incidents follow until at the close of the picture we have the pleasure of seeing Editha wedded to the man of her choice "at the point of the sword," and in gratitude the fair lady stretches forth her hand to Francois de Villary, the outlaw.

"A delightful romance, well staged and costumed, as well as charmingly played," will undoubtedly be the verdict of all who witness this picture.

Posters for this subject will be issued.

The Lost Kitten

(COMEDY)

Released May 18th, 1912

Film No. 6983 **Copyrighted, February, 1912** **Code, Vorkirche** **Approx. Length, 575 feet**

CAST OF CHARACTERS

THE GIRL..... ELSIE McLEOD
HER FATHER..... ROBERT BROWER
HER MOTHER..... MRS. WALLACE ERSKINE
RIVALS FOR HER HAND..... BARRY O'MOORE, EDWARD BOULDEN

DICK EATON, a young man of rather more serious purpose than the social set in which he moves, is in love with Lillian Girton, an heiress much sought after by men of society.

One bitter cold evening, while on his way to the Girton house, he comes across a half starved little kitten whose plaintive mewing so arouses his pity that he picks it up and places it snugly in his overcoat pocket. Upon arriving at the Girton house he declines the services of the butler and hangs his coat in a secluded corner of the hall. In the library he joins the assemblage, but shows signs of great worry over his feline protégé. When wine is served he politely declines to drink, and calls for a glass of milk instead, much to the amusement of those present. He feels the mild ridicule keenly, but tactfully ignores it, and at the first opportunity slips out into the hall with his glass of milk and feeds the famished kitten. Replacing it in the pocket of his over coat hanging in the hall, he returns to the library. The kitten left alone, cautiously emerges from the coat pocket, and after a sprawling leap finds its way to the glass of milk on the floor. After satisfying her ravenous appetite, she proceeds to attract the attention of some departing guests. Dick Eaton is now obliged to tell how he rescued the kitten. The story is met with more or less ridicule, but Miss Girton sees much to admire in a young man possessed of such a kind heart, and when alone with her he is agreeably surprised to learn that his deep love for her is reciprocated.

The story is delightfully unique, and is played with just the right touch.

Posters for this subject will be issued.

Views of American Cities

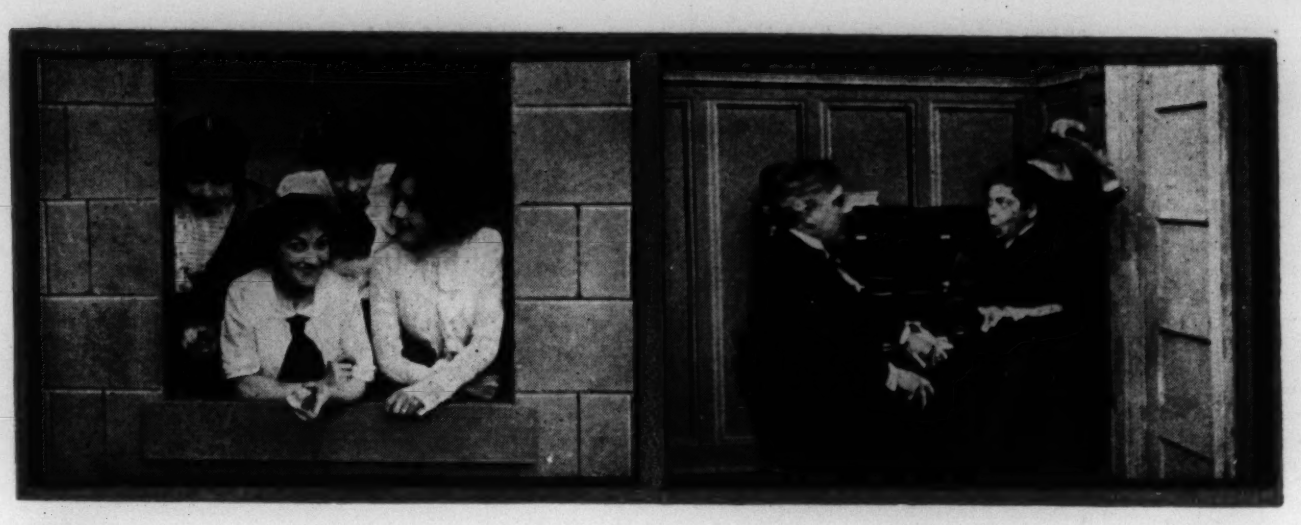
"Boston, Mass., U.S.A."

(TRAVEL)

Released May 18th, 1912

Film No. 6845 **Copyrighted, 1911** **Code, Amcities** **Approx. Length, 618 feet**

THIS picture of Boston, the capital city of the State of Massachusetts, is of particular interest, from an historical as well as a geographical point of view, for it was here, in the year 1630, that a party of English Puritans landed and named their settlement Boston, after our town of the same name, in the neighbourhood of which many of the principal members of the community had been reared. It was here, also, on the 17th of June, 1775, that the first battle of the American War of Independence was fought. We have arranged this film in a series of eighteen scenes, and on the first is shown a view of Boston Common, or Park, as it is sometimes called, with the Old State House in the distance. This park was first reserved for the sole use of the public as early as 1634. The next two scenes show respectively the principal business thoroughfare — Washington Street, and the centre of the financial district—State Street. Scene four depicts the South Railway Station and its surroundings. On scene five is shown Tremont Street, derived from the original name of the place, which was Trimountain or Tremont. Scenes six, seven and eight are panorama views respectively of the Public Library (one of the largest in the States) and Trinity Church, the Winter Gardens, and the swan boats sailing on the Lake. Scene nine give Commonwealth Avenue, the chief residential district of the city, and scene ten the Old State House, the "cradle of liberty," in which the revolutionist leaders met. The next view is that of the Faneuil (pronounced făn'l) Hall and Quincy Market, and on number twelve is shown the old Thatched House of Paul Revere in the North Square. Scene thirteen is a panorama of the Common showing the statue, and scene fourteen is a birds-eye view of the city showing the Bunker Hill Monument, a granite obelisk 221 feet high. Scenes fifteen and sixteen are most interesting views of the famous Harvard College buildings and grounds, and number seventeen shows a view of children playing on Cambridge Common. The eighteenth and final scene is of particular interest, showing the famous old Washington Elm Tree, the spot where George Washington first assumed command of the American Army. A film that is both picturesque and unique.



Curing the Office Boy

(COMEDY)

Released May 22nd, 1912

Film No. 6976 **Copyrighted, February, 1912** **Code. Vorjammern** **Approx. Length, 320 feet**

CAST OF CHARACTERS

THE OFFICE BOY ..... YALE BOSS
HIS BOSS ..... JAMES GORDON
STENOGRAPHERS ..... GERTRUDE McCOY, BESSIE LEARN, CLARA ADAMS, GRACE MORRISSEY

WHERE on earth will you find an average, healthy boy who, when it comes to work, will not want to sleep? Here we have a delightful comedy played in a business office where a bevy of pretty girl stenographers cure Willie Spriggs from going to sleep.

The boss rings for Willie. The girls with some trouble awaken him, and the jolliest one urges him gently with the point of her hat-pin. With the usual boy's contempt for girls, Willie makes faces at them as he exits.

Another ring a little later. The same trouble to arouse Willie; this time the girl from the switchboard does a little electrical engineering. Willie is astounded at this method, but it does the work.

Noon hour. The boss goes to lunch. Four of the prettiest girls you ever saw flirt with the man across the street from the office window.

Willie asleep again! The girls dress him up in some of their clothes. The boss returns; rings for Willie, and the girls take him bodily, asleep, clothes and all, and precipitate him in on his employer and slam the door. The girls overhear Willie get an awful-dressing-down. They go in and confess that they did it. They are all admonished, and when out of the boss's office he gives vent to a hearty laugh that shows he has enjoyed Willie's dose of medicine.

Willie's cure is complete, and he is now wide-awake and always on the jump when the boss rings.

This is good, snappy, bright, clean comedy.

The Nurse

By Bannister Merwin

(DRAMATIC)

Released May 22nd, 1912

Film No. 6978 **Copyrighted, February, 1912** **Code, Vorkampf** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

THE NURSE ..... ALICE WEEKS
HER MOTHER ..... MRS. WALLACE ERSKINE
HER LITTLE BROTHER ..... WILLIAM PORTER
MR. HARDY ..... GEORGE LESSEY
THE DOCTOR ..... HAROLD M. SHAW

JANET BRENT, a nurse, having finished a case, arrives home unexpectedly and takes her little brother for an outing. Willie is busy trying to fly his aeroplane in the roadway when he is struck by the speeding motor car of Tom Hardy, who is hurrying to keep an engagement at the country club. Hardy heartlessly rides out of sight, and Janet, carrying her injured brother, is assisted into a passing motor car and driven home.

Hardy's conscience refuses to give him any peace, and he turns back, only to find that the victim has disappeared. Following the directions of a by-stander, he arrives at Janet's home. He makes himself known to Janet and tries to excuse his conduct, but she, furious at his carelessness, drives him from her house, refusing all offers of his help. Dr. Peters now arrives, and after examining Willie announces that his spine has been injured.

Some time later Hardy is stricken with a violent fever, and Dr. Peters, who happens to be his physician, finding the nurse worn out, 'phones for Janet. Janet, not knowing who the patient is, leaves Willie, who now uses a crutch, in care of her mother, and going to the patient's bedside she finds herself face to face with Hardy. Slowly she realizes that this is her opportunity for revenge. Dr. Peters' parting words were, "One mistake would be fatal." Why not make a mistake? Hardy, who is delirious because of his high fever, and has not recognized her, now calls feebly for water. The instinct of the nurse triumphs, and she obeys the call. But Hardy becomes worse every moment, and she realizes that the crisis is at hand. The delirium ceases. Hardy passes the crisis safely, recognizes Janet, and falls into a peaceful slumber. The reaction now sets in as Janet sees that Hardy is safe, and she falls fainting beside her patient, where Dr. Peters finds her.

During his convalescence, Hardy falls desperately in love with his nurse, but Janet, remembering her little lame brother at home, will not listen to him.

Dr. Peters in the meantime has effected Willie's cure, and brings him to visit Janet. Janet's joy at seeing him walk without his little crutch is too great, and she tells Hardy of Willie's cure. Hardy again proposes, and now that the obstacle is removed, Janet realizes that she also loves him.

Posters for this subject will be issued.

Everything Comes to Him Who "Waits"

(COMEDY)

Released May 22nd, 1912

Film No. 6980 **Copyrighted, February, 1912** **Code, Vorkehr** **Approx. Length, 650 feet**

CAST OF CHARACTERS

PROPRIETOR OF THE RESTAURANT ..... WILLIAM WADSWORTH
CUD McGIVEN, a smashing good waiter ..... CHARLES OGLE
OTHER WAITERS ..... YALE BENNER, EDWARD O'CONNOR, EDWARD BOULDEN, JULIAN REED, ARTHUR HOUSEMANN

A PERSON by the name of Cud McGiven, to all appearances a hard citizen of pugilistic proclivities, applies for employment in a Bowery restaurant, and comes recommended as a smashing good waiter. The restaurant in question is conducted by a German, who, after satisfying himself that Cud knows how to wait on table, engaged his services at the rate of one dollar per day, and immediately puts him to work. The other waiters look upon him with some suspicion, and do not receive him very cordially.

Whenever Cud finds himself alone in the pantry he exercises his mania for juggling plates with disastrous results to the crockery. Every time the proprietor hears a crash he is Johnny-on-the-spot, and takes out his little book to jot down the damage and charge it to Cud. His awkwardness seems to have no limit. He spills soup on the guests, bumps into waiters, who are forced to release their grip on dishes quickly, consequently causing more damage. At last the proprietor loses all patience and decides to discharge the offender. Accordingly he summons Cud to his private office and demands a settlement for broken dishes and spoiled food. Cud is unable to see the situation this way at all. The argument waxes hot and furious, and Cud, whose anger becomes aroused beyond control, in revenge breaks all the dishes in the pantry. The racket and turmoil bring the frightened guests to their feet, where they stand spellbound at seeing a half dozen waiters flee before the burly Cud, who is flinging plates after them with the accuracy of a baseball pitcher. He then makes a grand stand exit through the front door, and everybody heaves a sigh of relief.

Posters for this subject will be issued.

My Double and How He Undid Me

By Edward Everett Hale

"A Boston journal, in noticing this story, called it improbable. I think it is. But I think the moral important."—*Edward Everett Hale, 1859.*

(COMEDY)

Released May 25, 1912

Film No. 6985 Copyrighted, February, 1912 Code, Vorkleben Approx. Length, 1000 feet

CAST OF CHARACTERS

THE OVERWORKED MINISTER ..... WILLIAM WADSWORTH
HIS WIFE ..... MIRIAM NESBITT
HIS DOUBLE ..... EDWARD O'CONNOR
AN IMPORTANT MEMBER OF THE COMMUNITY..... .....ROBERT BROWER
Members of the Congregation

THIS story is by the author of "The Man Without a Country," but is in a comedy vein.

An overworked minister chances upon a man in a poor house who looks very much like him, and decides to engage the man to impersonate him and attend the stupid committee meetings and social functions that take up his time and prevent him from doing the work which he wants to put his heart into. The plan succeeds admirably at first and the double is introduced at a social at the minister's own house. The guests do not seem to notice that their pastor is at all different or at all unlike himself when the real man slips out to do his writing and the double takes his place among the guests. At committee meetings he has been taught always to complain of a sore throat and never to make a speech and when at a social always to refer to his "wife," that is, to Mrs. Ingham, the minister's wife, and let her answer all questions for him on the same "sore throat" plea. All goes well until the double is invited to a dinner, and there a city chap gets him to drink a little champagne. He points to his sore throat in extenuation, but the champagne has already begun to do its work, and before the dinner is over he makes a speech which results in his being led from the table by the deacons and taken home. Poor Mrs. Ingham, confronted by the irate deacons and their frisky charge, doesn't know what to do, but the real minister appearing on the scene, caps the climax, and brings the story to a ludicrous finish, for his double promptly embraces him and turns him around, so that the two men, seemingly so much alike, face the shocked and horrified deacons, making an explanation unnecessary.

The story is delightfully played and the double more than amply convincing for comedy purposes. There is a remarkable air of comic reality throughout the whole story and its presentation.

Posters for this subject will be issued.

Tony's Oath of Vengeance

(DRAMATIC)

Released May 25th, 1912

Film No. 6987 **Copyrighted, March, 1912** **Code, Vorkimmnis** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

TONY CARMETTO ..... HAROLD M. SHAW
PASQUALINA, his daughter ..... MARY FULLER
P. J. NOLAN, a Contractor ..... GEORGE LESSEY
THE MINISTER ..... WALTER EDWIN

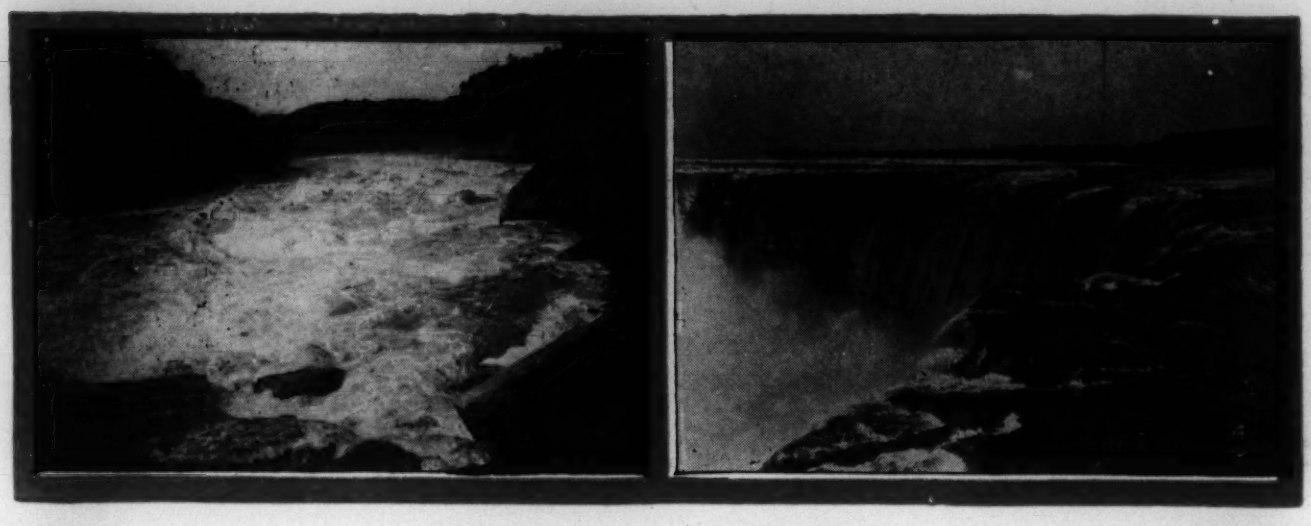
THE Rev. Watson is attracted by a noise in his library and finds a man ransacking his desk. When thus surprised the man turns savagely, but finding himself confronted by a clergyman, pleads for a hearing. The clergyman, moved by his earnest appeal, agrees. His story runs as follows:

He, Tony Carmetto, and his daughter, Pasqualina, arrived in America less than a year ago. He soon succeeded in obtaining work with a contractor named Nolan, and established himself in a modest little home over which presided his pretty daughter. Pasqualina used to carry his lunch to him, and in this way attracted the attention of Mr. Nolan. He followed her to her home, and in order to make a favourable impression, advanced Tony to gang foreman. Nolan's visits during her father's absence became more and more frequent, until he found that he had won the innocent girl's love. He at once proposed that she run away with him and be married. After some hesitation, Pasqualina agreed, and, leaving a note for her father, she went away with Nolan. Tony, upon returning from work that evening, purchased many pretty things with his first month's salary, intending to surprise his daughter; but his joy was soon turned to sorrow when, instead of Pasqualina, he found a note explaining her absence.

It was a long time before he heard from his loved one, and then the message that came was like a blow, for Pasqualina wrote that she hadn't been married yet, but expected to be soon. Tony searched in vain for a trace of her, but one night, while brooding over his lost daughter, she returned. Broken in health and spirit she soon passed away. Tony swore that he would avenge his daughter's death, and began his search. Nolan, he learned, had gone to Los Angeles. He tried to follow, but he needed more money, so he bought a revolver and lantern and turned burglar, only to be caught in his first attempt.

The clergyman, however, points to an item in the newspaper, "Shocking automobile accident in Los Angeles. P. P. Nolan of New York instantly killed," and indicates that a higher power than Tony has brought retribution.

Posters for this subject will be issued.



Niagara Falls

(DESCRIPTIVE)

Released May 29th, 1912

Film No. 6965 **Copyrighted, February, 1912** **Code, Vorherbst** **Approx. Length, 500 feet**

THIS picture will be a spectacular revelation to those who have never seen the great falls of Niagara. Many views are shown of the churning rapids and whirling pools infuriated by jagged rocks and stony barriers that agitate the maddening course of the river. The prodigious leap of the great falls and its final plunge over the glassy crest, carries with it a water power equivalent to four million horse-power. A hundred and sixty feet below, the perpetual deluge lands in fragments of white and emerald foam from which a watery mist arises, enveloping the well-known "Maid" as she plies her way.

The beauty and grandeur of the Falls, for which they are justly celebrated, are splendidly shown. While Niagara Falls have been shown on the motion picture screen more than once, never, we are confident, has the photographic beauty of this film been equalled before.

LOBBY DISPLAY FRAMES

The great popularity of the Edison players and the consequent interest which is being manifested in them as individuals, combine to make these frames a strong advertising feature for the theatres which display them. The practice of publishing the cast of every photo-play has had the natural effect of arousing public interest in the players where formerly it centred only about the actual play upon the screen. The picture patron has his favourites, whose work he watches with intense interest. With this personal interest there invariably comes a desire to see the actors in "real life"—that is, as they appear on the Edison Lobby Display Frames. Have you ordered yours?

Children Who Labour

By Ethel Browning

(DRAMATIC AND EDUCATIONAL)

Produced in Co-operation with U.S. National Child Labour Committee

Released May 29th, 1912

Film No. 6981 **Copyrighted, February, 1912** **Code, Vorkehren** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

MR. HANSCOMB, a large mill owner ..... ROBERT CONNESS
HIS WIFE ..... MIRIAM NESBITT
THEIR LITTLE GIRL ..... LEONIE FLUGRATH
A FOREIGNER UNABLE TO OBTAIN WORK ..... JOHN STURGEON
HIS WIFE ..... MARY FULLER
THEIR CHILDREN ..... VIOLA FLUGRATH, EDNA MAY WEICK
OWNER OF A MILL ..... BIGELOW COOPER
OFFICER OF THE CHILD LABOUR ORGANIZATION ..... WILLIAM WEST
A FRIEND OF MR. HANSCOMB ..... ROBERT BROWER
A MILL HAND ..... BARRY O'MOORE

THE subject of child labour in the United States is one that is being constantly discussed. The intensely interesting story, which this film tells, carries a theme which ought to appeal strongly to every thinking man, woman and child in any country.

Beginning with a remarkable symbolic scene of the toiling masses of children on their way to the deadening work in the mills, the story unfolds itself by making us first acquainted with a situation which few people realize; men being thrown out of employment while children are taken from schools and from play to do work beyond their years.

A foreigner who does not understand the ways of the country applies for work at a mill, but is sent away with the intimation that if he has a child that there will be work for it, but none for himself. We then travel in vision to New York, to the home of a wealthy mill-owner to whom an appeal is being made to use his influence against child labour. He indicates that he can do nothing about it, and resents the insinuation that his own child might be one of the unfortunates except for her birth and his protection. His wife shows her interest in the project.

We turn to the mill again, and find that the foreigner, pushed by his poverty and unable to get work himself, finally yields and puts his little daughter to work, as the family must have food.

The next thing we see is that Hanscomb, the rich mill owner, has sent his wife and child on a journey, and the little one, getting off the train in a spirit of mischief, is left behind in a small town which happens to be the same one in which the foreigner aforementioned and his family live. The child is found by them, and as they cannot understand each other, his kindly wife takes her home and shares her poor cottage with her.

(Continued on page 17.)

A Cowboy's Stratagem

(COMEDY)

Released May 29th, 1912

Film No. 6988 **Copyrighted, March 1912** **Code, Vorkopf** **Approx. Length 620 feet**

CAST OF CHARACTERS

FRANK FULLER, a Cowboy ..... AUGUSTUS PHILLIPS
THE GIRL FROM THE EAST ..... GERTRUDE McCOY
HER FATHER ..... HARRY EYTINGE
HER MOTHER ..... MRS. C. JAY WILLIAMS
Cowboy Confederates

HANDSOME Frank Fuller, a cowboy, is deeply in love with Jessie, the beautiful daughter of John W. Scadds, newly from the East. He has declared his love and is accepted, but to ask Mr. and Mrs. Scadds for her hand is a task which he very much dreads. He at last musters up courage enough to ask her mother, whom he finds most sympathetic and agreeable, but her father proves to be the stumbling-block. He strongly disapproved, and sternly rejects Fuller's suit, and later on refuses to recognize him at all.

This, however, does not prevent the young people from meeting frequently and planning how best to bring about their union without resorting to the usual elopement in such cases. At last they hit upon an idea, and decide to put it into execution at once.

The scheme is to let an unknown cowboy sell or trade one of Fuller's horses to old Scadds, and then Fuller's cowboys are to scour the country for the supposed stolen horse, and when they find Scadds in possession of it, accuse him of horse-stealing and proceed to hang him to the nearest tree. At the psychological moment Fuller is to arrive and pretend to save Scadds from an awful fate. The plan works out most beautifully, and Scadds no longer objects to Fuller as a son-in-law, but welcomes his heroic rescuer into his hitherto impenetrable family circle.

This little comedy will recommend itself to every one, not only because of the finished acting which it displays, but also because of its happy departure from the "elopement" method of solving the love problem.

Posters for this subject will be issued.

Children Who Labour

(*Continued from page 15.*)

Of course, Hanscomb and his wife are frantic, and put detectives to work on the case, but without success.

Meanwhile things go badly with the foreigner, and he feels that it is necessary to put the little stranger to work with his own child. Then Hanscomb buys the mill, and so unconsciously becomes the employer of his own child. Going down to look over the new property, he enters the mill just as his own child has fainted and is carried out by her little companion, and so he misses her. She is carried past her own mother at the gate, and Mrs. Hanscomb, touched by the incident. though not knowing, of course, who the strange child is, gets her address, and in the evening goes there with the footman with a basket of food for the little sufferer.

Of course, there is a reunion. Mr. Hanscomb is sent for, and finds that his little daughter has learned a lesson that he has not as yet. She refused to be taken away by herself, and pleads that all the other little children be set free from their slavery. He is unable to refuse her request, and the film story closes with the better conditions put into effect, though we are reminded at the end that the condition called "Child Labour" still exists and demands our attention.

Photographically and dramatically the film is superb, and it ought to prove one of the biggest feaures of its class.

Posters for this subject will be issued.

Approves of Edison Co.

TO THE EDITOR.—With joy I hail the announcement that a pinnacle company has inaugurated the just and altogether reasonable custom of presenting the author's name with his play—*when it is deserved.* Naturally, a sort of hybrid arrangement isn't anybody's in particular.

This policy, made general, would, I believe, result in better plays—by offering incentive for perfect technique; by tending to prevent plagiarism; by appealing to the authors pride, and to his sense of personal responsibility. Happy he, then, who could feel assured that his name on the screen had come to be regarded as guarantee that something of class would follow.—*Moving Picture World.*

Yale Boss

The youthful star is here shown as "Red Chief" in the Edison film, "The Ransom of Red Chief," by O. Henry, which met with such universal favour when produced some months ago. Yale Boss is twelve years old, and before he became connected with our company he was one of the comedians in "The Top of the

World," the leading child in "The Silver Star," and played with Mlle. Genee in her famous toe dance. He is a born actor, falling naturally into every part that is given him and making the most of it with very little need for directing, excepting in so far as the pure mechanics of the scene are concerned. Little touches, which would only be expected by actors of great experience, come naturally to Yale, and these little bits of stage business and by-play, it need hardly be stated, constitute the most effective parts of motion picture work. Personally agreeable and polite, he is a constant source of pleasure and amusement to everyone in the studio, and yet for all that, he is a real boy, as anyone would know who sees him on the screen.

The "Lost Kitten" is a "find" for you. It will scramble straight into the heart of every human being in the audience.

Advertising Synopses for Edison Releases in this Issue.

"His Daughter."

A father who leaves home on account of his nagging wife, secures a position as head waiter in a restaurant. His daughter follows suit a few years later and is accidentally taken there to dine by a theatrical star. She is recognised by her father in time to prevent a false marriage, and a happy family reunion follows.

"U.S Volunteer Life-Saving Corps, New York City."

A picture of great interest taken along the water fronts of New York, showing the rescue work of the corps in which even the bootblacks at the Battery are enlisted. Also the excellent opportunities afforded by the free baths for swimming instructions.

"The Little Delicatessen Store."

Another comedy of types, dealing with Mr. and Mrs. Swissburger, their daughter Lena and the errand boy, Jakie Schmidt. Good wholesome fun and plenty of it.

"At the Point of the Sword."

By Emmett Campbell Hall.

A drama of romance and chivalry, depicting the adventures of an outlaw, who in gratitude aided a lady fair with her true love. After a furious combat with her heartless father, her lover arrived with aid, and the marriage ceremony was performed at the point of the sword. Full of the spirit of the times.

"The Lost Kitten."

Tales from McClures.

A little story of a lost kitten, a rather bashful young man and a very sweet little girl. Just when he thought he had lost in the game of love the kitten acted as Cupid.

"Views of American Cities."
"Boston, Mass., U.S.A."

A particularly interesting and instructive film, arranged in eighteen scenes, showing the principal views of this famous city and its surroundings.

"Curing the Office Boy."

A short, bright comedy, showing the tricks that a number of mischievous stenographers play upon the sleepy office boy and how it worked out. Delightfully refreshing.

"The Nurse."

By Bannister Merwin.

A dramatic story of a trained nurse who is suddenly called on an urgent case. Leaving her little crippled brother, she finds her patient none other than the man who caused his injury. Her duty must be done, however, and she performs it under these trying circumstances. Eventually both brother and patient are cured, and her growing love for the latter is allowed to manifest itself.

"Everything Comes to Him Who 'Waits.'"

Cud McGiven was recommended as a smashing good waiter, and he was. At the end of his first day he owed the proprietor $11.00 for broken dishes, and what happened after that beggars description.

"My Double and How He Undid Me."

By Edward Everett Hale.

A minister, in order to relieve himself of his social obligations, conceives an idea whereby he secures a double. His living likeness succeeds at first, but, alas, finally gives way to temptation, and proves the undoing of the real minister. An unusual comedy.

"Tony's Oath of Vengeance."

A tense and dramatic story. Tony's wrongs led him to swear vengeance, but he learned, fortunately in time, that a higher power than his had been at work.

"Niagara Falls."

A descriptive picture showing the great cataract, the whirling pools and angry rapids. The views are taken from above and below the Great Niagara, and are wonderful in photographic beauty.

"Children Who Labour."

By Ethel Browning.

Produced in co-operation with U.S. National Child Labour Committee.

This picture, abounding with truth, portrays the appeal of little bread winners, who pass through childhood knowing little of its joys. An intensely human and dramatic story will cause the film to have a far-reaching influence.

"A Cowboy's Stratagem."

A cowboy having won the mother's consent to her daughter's hand was strongly opposed by the father. Persistent in his cause, he contrived a scheme making the father the victim of a sham horse-stealing episode, and at the critical moment, by saving him, was able to get what he wanted.

Recent Edison Releases.

A Complete Table from March 1.

Mar.	2—The Living Peach (Com.)	600
	2—The Troubles of A. Butler (Com.)	1 00
	9—Martin Chuzzlewit, Part 1, 2 & 3 (Dr.)	3000
	11—Stage-struck Lizzie (Com.)	650
	13—Eleanor Cuyler (Dr.)	1 00
	16—John Brown's Heir (Com.)	1000
	16—A Trip from Colorado Springs to Cripple Creek (Des.)	350
	20—Eskimos in Labrador (Des.)	300
	20—The Little Organist (Dr.)	1000
	23—Papa's Sweetheart (Dr.)	625
	23—The Two Flats (Com.)	995
	27—The Daisy Cowboys (Com.)	590
	27—Lead, Kindly Light (Dr.)	1000
	30—Ludwig from Germany (Com.)	1000
April	3—A Romance of the Cliff Dwellers (Dr.)	1000
	3—Brockton Fair and Horse Show (Des.)	990
	6—The Stuff that Dreams are Made of (Com.)	1000
	10—Life in the United States Army (Des.)	1000
	10—A Question of Seconds (Dr.)	775
	13—Codfish Industry, Newfoundland (Des.)	340
	13—The Bo'sun's Watch (Com.)	1000
	17—The Awakening of John Bond (Dr.)	1000
	17—Freezing Auntie (Com.)	660
	20—Modern Weapons for Fighting Fire, New York City (Des.)	375
	20—To Save Her Brother (Dr.)	1000
	24—The Bachelor's Waterloo—a Leap Year Story (Com.)	650
	24—For the Cause of the South (Dr.)	1000
	27—St. Johns, Newfoundland, and its Surroundings (Des.)	225
	27—The Sign of the Three Labels (Com.)	1000

Make a big feature of "Children Who Labour." It will mark your theatre as the best.

The Fourth Annual Trade Dinner

The fourth annual Trade dinner, under the auspices of the Kinematograph Manufacturers' Association, the Renters' Association, the Trade Protection Society, and the Exhibitors' Association, was held at the Hotel Cecil on Tuesday evening, March 16th, Sir Ernest Shackleton, C.V.O., presiding. A large attendance emphasised the fact that this year's function was the most successful ever held.

The first toast was that of "The King," proposed by the Chairman. Sir Ernest Shackleton then read telegrams regretting non-attendance from Mr. Charles Urban and Mr. E. S. Williams.

The toast of the "Parliamentary and Municipal Authorities" was proposed by Mr. R. T. Jupp. Sir G. Croydon Marks, M.P., in responding, expressed the very great pleasure it gave him to attend such a gathering, and especially one under the chairmanship of the intrepid explorer who had so benefited civilisation by giving to the world those immensely educational pictures which had already won such high fame. Continuing, Sir George Marks was particularly happy in his references to the great strides made in the cinematograph industry, particularly from an educational point of view. Sir George's speech, which was very warmly received, made a strong and effective tribute to the entire cinematograph world. Mr. Walter Reynolds also responded.

"The Trade" was proposed by the Chairman. This toast was responded to by Mr. Paul H. Cromelin, Managing Director of the Edison Manufacturing Co., Ltd., on behalf of the manufacturers. Mr. Cromelin, in opening his speech, described the present age as one unparalleled for its "spirit of progress," and to live in such a period was a privilege and a blessing. He was forced to the conclusion that of all the wonderful accomplishments of this age, the marvellous development of the Moving Picture Industry is the one thing that is making the greatest impression upon the daily lives of the masses. Mr. Cromelin then indicated the manner in which the welfare of each branch of the industry was interwoven with the others, and, therefore, unity was the only means by which a uniform high standard could be maintained. He thought the time was near at hand when the influence of the motion picture would be as great as that of the Press, and also touched upon the part picture shows played during the recent coal strike. Mr. Cromelin, on behalf of the manufacturers, thanked the Renters for their whole-hearted co-operation of the past twelve months with regard to the accomplishment of those moves which had been mutually considered wise in placing the business on a firmer footing, and in concluding urged the exhibitors to build up a strong Exhibitors' Association that would be truly representative of their great branch of the industry.

Mr. J. Lambert and Mr. E. M. Barker then responded for the renters and exhibitors respectively.

At this point Sir Ernest Shackleton was compelled to leave owing to a prior engagement.

"Our Guests" was proposed by Mr. J. Williamson and responded to by the Rev. Thomas Horne.

Sir Ernest Shackleton returning, the toast of "The Chairman" was proposed by Mr. Reed and was accorded musical honours. In replying, the Chairman expressed his appreciation, and said that he would always remember the evening with great pleasure.

Mr. W. G. Barker then proposed the toast of "The Press," which was responded to by Mr. J. Cabourn (*Bioscope*) and Mr. E. T. Heron (*Kinematograph Weekly*).

During the evening an agreeable entertainment was provided, while M. Hubert Delma's orchestra contributed selections of music.

TRADE MARK

Thomas A Edison

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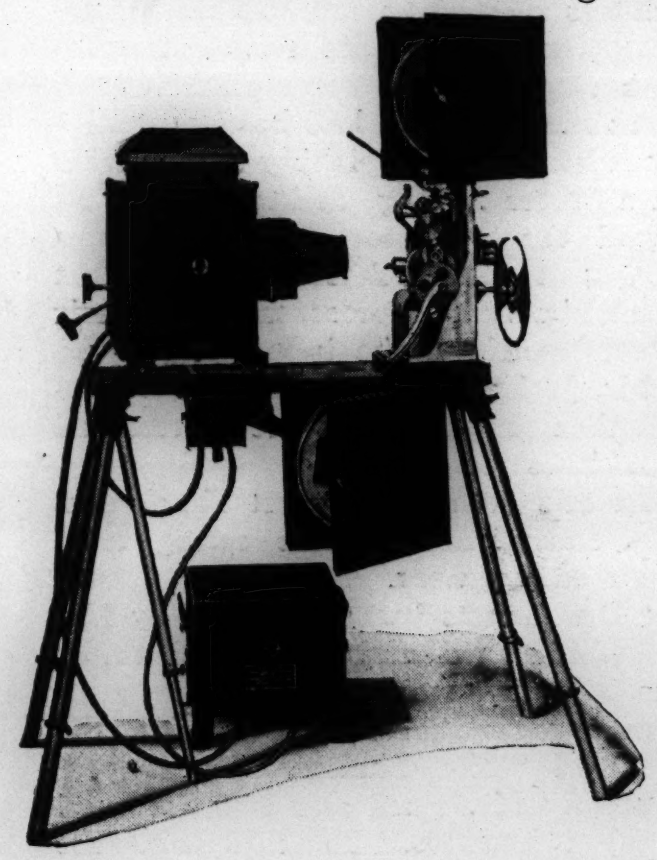

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